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~~..... PARKE-BERNET GALLERIES~~

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SALE NUMBER 458

FREE PUBLIC EXHIBITION

*From Saturday, April 24, to Time of Sale
Weekdays 9 to 5:30 + Closed Sunday*

PUBLIC AUCTION SALE

*Thursday, Evening April 29
at 8:15 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

PLAZA 3-7573

• • •

Sales Conducted by

HIRAM H. PARKE + OTTO BERNET
HARRY E. RUSSELL, JR + LOUIS J. MARION

1943

IMPORTANT PAINTINGS

Including Works by

Rembrandt , Titian , Paulus Potter
Reynolds , Romney , Hoppner , Pissarro , Derain
Monet , Utrillo , Fantin-Latour

And Other Artists with

A FINE MANET

Sold to Close an Account

A NOTABLE RENOIR

SOLD BY A NEW YORK PRIVATE COLLECTOR

Property of

MRS T. E. HOUSTON

Cincinnati, Ohio

MRS VICTOR HARRIS

New York "

And Other Owners

SOLD BY THEIR ORDER



Public Auction Sale
Thursday Evening, April 29
at 8:15 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK · 1943

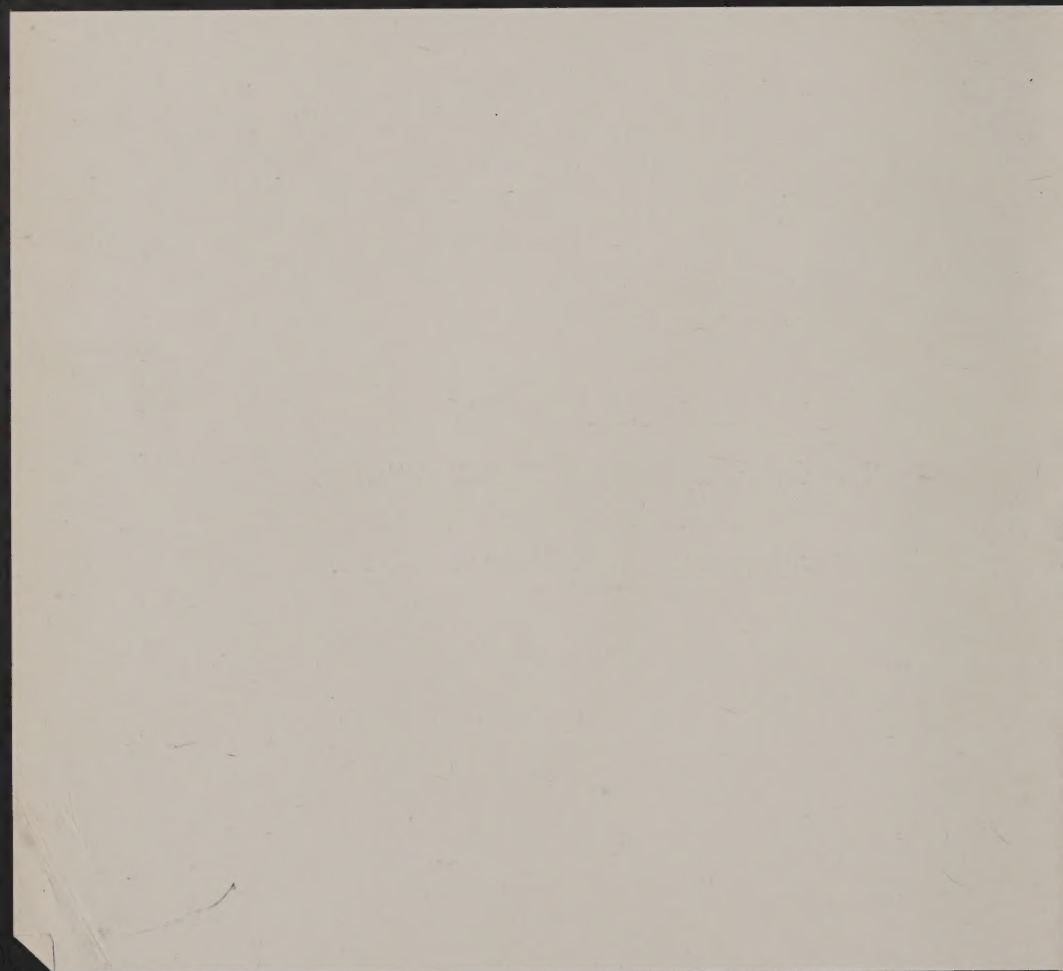
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ADDENDUM

The following pictures, Numbers 29, 30,
31, 41, 46, are the property of
Mr. James Carstairs of Ardmore, Pa.



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11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 10 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).
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15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

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OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*

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EVENING SESSION

Thursday, April 29, 1943, at 8:15 p.m.

CATALOGUE NUMBERS I TO 88 INCLUSIVE

JULIAN ALDEN WEIR, P.N.A.

AMERICAN: 1852-1919

300- 1. *STILL LIFE: FLOWERS*. A glass bottle filled with pink and yellow roses placed upon a table top before a striped mauve and green background. Signed at lower right

J. ALDEN WEIR. (Harris)

Pastel: 15 x 13 inches

From the Milch Galleries, New York

ARNOLD MARC GORTER

DUTCH: b. 1866

120 2. *RIVER LANDSCAPE*. Slender trees growing on either bank of a narrow placid stream, the bare branches silhouetted against a cloudy gray sky; red-roofed houses appear in the sunlit middle distance. Signed at lower right A. M. GORTER. (Houston)

24½ x 31¼ inches

From the John Levy Galleries, Inc., New York

Collection of June H. Crosley

175 ALBERT BESNARD

FRENCH: 1849-1934

3. *NUDE*. A nude depicted at waist-length, leaning against a white drapery resting her head against the left hand, and looking to half right facing the light. Shaded green and brown background. Signed at upper right A. BESNARD, and dated Rome, 1906. (Harris)

Pastel: 23½ x 19¼ inches

From the Galerie Georges Petit, Paris

THOMAS WILMER DEWING, N.A.

AMERICAN: 1851-1938

325 4. *WHITE DRESS*. A woman in iridescent green gown seated at a secretary before a light gray wall, hung with a painting; standing in the foreground in profile another figure in trailing white Edwardian gown. Signed at lower right T. W. DEWING. (Harris)

16 x 25 inches

From Goupil & Co., New York

HORATIO WALKER, N.A.

CANADIAN: 1858-1938

125 5. *MILK WOMAN OF L'ILE D'ORLEANS*. Farm scene with a milkmaid in scarlet blouse and brimmed hat carrying buckets of milk up a flight of steps to a platform with milk cans in the foreground; at the left a woman milking a cow. Signed at lower right HORATIO WALKER, and dated 1921. (Harris) Watercolor: 27½ x 21½ inches

Note: L'Isle d'Orleans is the island in the St. Lawrence where Walker settled after his marriage. *Le Traite du Matin*, a scene in the same surroundings as the above, is in the Quebec Museum.

From the Montross Gallery, New York



[NUMBER 6]

JOHN WHORF

AMERICAN: b. 1903

6. *THE BATHER*. A nude with her back to the observer, standing ankle-deep in a stream surrounded by rippling green water reflecting patches of blue sky; in the background a wooded shore with tangled underbrush and fallen logs. Signed at lower left

JOHN WHORF. (Harris)

Watercolor: 21½ x 15 inches

From the Milch Galleries, New York

[See illustration]



[NUMBER 7]

DANIEL RIDGWAY KNIGHT

AMERICAN: 1839-1924

7. *MEDITATION*. A young peasant girl in mauve bodice and dotted skirt with rolled blue apron, wearing a pink kerchief about her hair, and sabots, stands holding a brass jug between flower beds of red and yellow flowers, bordering the reedy bank of a river, the wide placid waters extending into the distance at right. Signed at lower right RIDGWAY KNIGHT, *Paris*. (*Houston*)

22 x 18¼ inches

Collection of Aston Knight

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 8]

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

300- 8. *ISLE OF SHOALS*. Depicting an expanse of pale blue sea extending to a high horizon, shut off in the foreground by the shoulder of a rocky slope overgrown with bright green shrubbery. Signed at lower right CHILDE HASSAM. (Harris) 25 x 30 inches
From the Milch Galleries, New York

[See illustration]

400- JAN FERDINAND MONCHABLON

FRENCH: 1855-1904

9. *LA SAONE A LIRONCOURT (VOSGES)*. Bright summer day with figures in a hayfield on the bank of a winding blue stream, with a view of the red-roofed white houses of a village at left. Signed at lower right JAN MONCHABLON. (Willever)

Cradled panel: 12½ x 17½ inches



[NUMBER 10]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

10. *SPRING*. A copse of trees and saplings in delicate green foliage with fallen trunks bordering a light green field which extends to a misty horizon; a marshy pool in the left foreground reflects the pale cloudy sky. Signed at lower left J. FRANCIS MURPHY, and dated 1916. (*Houston*)

24 x 36 inches

Collection of John McCormack, New York

From the Paul Reinhardt Galleries, New York

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

[See illustration]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

11. *A WOODLAND FETE*. Seven figures of maidens in rose, gold, and turquoise costumes on the bank of a pool before the wooded background of a park with statuary; a skiff with figures appears upon the water, couples upon the farther shore. Signed at lower right MONTICELLI.

20½ x 40 inches

Collection of Ralph H. White, New York, 1920

Collection of Emil Winter, Parke-Bernet Galleries, Inc., 1942

Exhibited at the Museum of Fine Arts, Boston, 1916



[L.M. County Mus.]

[NUMBER 12]

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836-1892

250- 12. *THE MOHAWK VALLEY*. The view descends from rocks and a grassy knoll in the foreground through a belt of trees to a meadow and hayfield bordering a broad winding river flowing into the distance through gently sloping wooded shores; a clear sky. Signed at lower right A. WYANT, and dated 1865. (*Willever*) 17 x 27 inches

[See illustration]



[NUMBER 13]

HOMER D. MARTIN, N.A.

AMERICAN: 1836-1897

13. *ADIRONDACK LAKE*. Placid water of a lake filling the foreground, the shores wooded with evergreens, and shrubs and trees in orange foliage near the banks; at the right large boulders in a green and russet clearing; cloudless pale sky silhouetting the tree tops. (*Houston*)

18 x 32 inches

From Snedecor & Co.

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 14]

JOSEF ISRAELS

DUTCH: 1824-1911

14. *THE FIRST STEPS*. A fisherman kneeling in a yard enclosed by a board fence, reaching to catch a baby in white cap and frock encouraged to walk by a peasant woman standing at right; in the background the clustered cottages of a village. Signed at lower left JOSEF ISRAELS. (*Houston*)

Panel: 14 x 20 inches

From Arthur Tooth & Sons, London

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 15]

JULES DUPRE

FRENCH: 1811-1899

15. *MARINE: FISHING BOATS*. Two fishing luggers battling a choppy aqua-marine green sea, one in the foreground near a small dinghy; the white sail of a vessel in the distance appears on the horizon. Blue sky breaking through rolling clouds. Signed at lower left JULES DUPRE. (N. Y. Private Collector)

18½ x 22 inches

Collection of Gustave Reichard, New York

From Eugene Glaenzer, New York

[See illustration]



[NUMBER 16]

JOSEF ISRAELS

DUTCH: 1824-1911

450-16. *WAITING FOR THE BOATS*. A bare-footed young girl in peasant costume with black apron, flowered blue kerchief, and black cap, seated in profile on the grassy slope of a sand dune, overlooking a view of a blue sea at the left with a sailing vessel on the horizon. Signed at lower left JOSEF ISRAELS. (*Houston*) $28\frac{1}{2} \times 22\frac{3}{4}$ inches

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 17]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

17. *VILLAGE IN HOLLAND AT SUNSET*. A windmill with high tower and latticed wings silhouetted against a glowing sunset sky, with low red tile-roofed cottages clustered about the base; in the foreground, trees and a woman working in a garden. Signed at lower left J. C. CAZIN. (N. Y. Private Collector)

26 x 18 inches

Purchased from the artist

[See illustration]



[NUMBER 18]

PAUL JEAN CLAYS

BELGIAN: 1819-1900

18. *DE NOORT, DORDRECHT*. Fishing boats moored in groups with figures aboard and orange and white sails slacked to dry; before a distant shore with red-roofed houses, two windmills at the right. Cumulus sky of pinkish clouds. Signed at lower right
P. J. CLAYS. (*Willever*)

Panel: 18¾ x 27 inches

[See illustration]



[NUMBER 19]

WILLEM MARIS

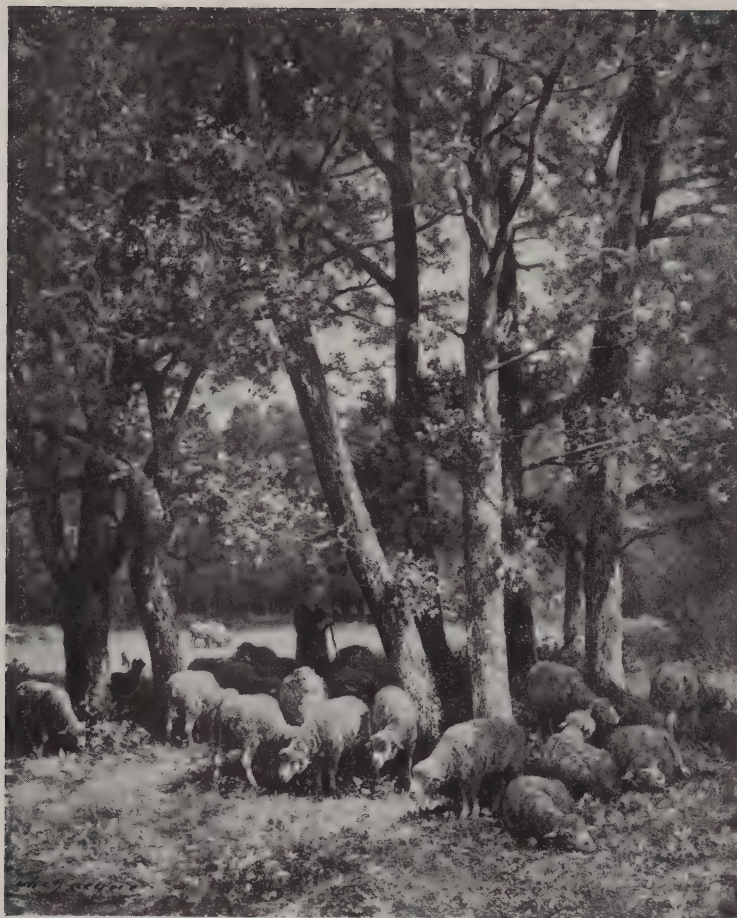
DUTCH: 1844-1910

19. *COWS IN A MEADOW*. Three cows wading by the marshy shore of a canal, the blue waters flowing across the foreground—the green meadow extends into the distance, where other cattle graze, windmills appearing on the horizon at the left. Cloudy blue sky. Signed at lower right WILLEM MARIS. (*Houston*)

14 x 18½ inches

From John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 20]

CHARLES EMILE JACQUE

FRENCH: 1813-1894

20. *TENDING THE FLOCK*. A shepherdess leaning on a staff, surrounded by her flock of sheep in the shade of an oak grove, some sheep emerging into the sunlit foreground; a glimpse of cloudy sky above the tree tops. Signed at lower left CH. JACQUE. (Houston)

32 x 26 inches

Purchased from the artist

Collection of Ernest Soubies

Collection of Albert Soubies, his brother

Collection Lair-Dubreuil, Paris

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, New York

Engraved by Waltner

[See illustration]



[NUMBER 21]

JULES DUPRE

FRENCH: 1811-1889

21. *WINDMILL, SUNSET*. Dutch landscape with a windmill bordering a narrow canal in the foreground, a skiff moored at the right, a second windmill and cottages on the plains in the middle distance; cloudy sky reflecting the orange light of a fading sunset. Signed at lower left J. DUPRE. (*Houston*)

29 x 23¾ inches

Collection of M. Schmalz

Collection of P. A. B. Widener

Collection of Arthur J. Sully

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 22]

ROSA BONHEUR

FRENCH: 1822-1899

22. *NIVERNAIS OXEN*. Brown oxen, yoked together, standing in a green field on the summit of a hill before a view of high mountains in the far distance; brilliant blue sky flecked with clouds. Signed at lower right ROSA BONHEUR, and dated 1856. (*Houston*)
23 x 30½ inches

1,000- Vente Rosa Bonheur, Paris, 1900

From Arthur Tooth & Sons, London

From the John Levy Galleries, Inc., New York

Described and illustrated in *Atelier Rosa Bonheur*, introd. by M. L. Roger-Milès, 1900, vol. I, p. 48 no. 198, illus. opp. p. 58

[See illustration]



[NUMBER 23]

ANTON MAUVE

DUTCH: 1838-1888

23. *CATTLE GRAZING*. A brown and white cow standing and two recumbent black and white cows, their coats reflecting the late afternoon light; other cattle grazing in the distance in the wide green meadow; in the far distance low trees and a windmill beneath a cloudy sunset sky. Signed at lower right A. MAUVE, f. (Houston) 30 $\frac{1}{4}$ x 50 inches

Collection of Charles F. Gray

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 24]

JOSEF ISRAELS

DUTCH: 1824-1911

24. *LES EMIGRANTS*. A bare-footed woman in a striped petticoat and dark skirt drawing a two-wheeled cart laden with belongings, and followed by two children and a dog. Open country in the background with a road disappearing beyond a village in the right distance; low horizon beneath luminous clouds. Signed at lower left JOSEF ISRAELS. (*Houston*)

30 $\frac{3}{4}$ x 52 inches

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 25]

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

25. *L'ORAGE EN MOISSON: ENVIRONS DE CHATEAU THIERRY (AISNE)*. A golden hayfield with seven laborers working at the left, a hay wagon drawn by six horses seen in the distance; bordering the field are low trees and a house, and haystacks reflecting the sunlight; sloping hills from the horizon. Signed at lower right L. L'HERMITTE, and dated 1906. (*Houston*)

38 $\frac{1}{4}$ x 51 $\frac{3}{4}$ inches

Collection of Robert J. Edwards

Collection of Dr T. L. Bennett

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

Paris Salon, 1906, no. 795

[See illustration]



[NUMBER 26]

Willever

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

26. *COLLINES ET PATURES DES ENVIRONS DE SAINT-LO*. Four cows grazing in a sunlit green meadow before broken brown hills forming the skyline, with scattered trees at the left; a woman stands in the right foreground on a sloping knoll beside a tree with spreading leafy branches screening the gray sky; beyond her two girls in Dutch caps conversing; and in the middle distance another figure on the hillside. Signed at lower right COROT. (*Willever*)

18 x 29 inches

Note: Mr. Alfred Robaut (*v. infra*) writes of the above painting (translation): "In 1874, this sketch was taken by M. Latouche to Corot to have another figure added, the artist placed the figure of the woman at the foot of the tree and made at the same time, over the rest of the canvas, several small additions of little importance. M. Latouche took back the picture Jan. 30, 1875."

Painted about 1835-40

Collection of Ralph H. White, Boston, 1922

Exposition Durand-Ruel, Paris, 1878, no. 118

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. II, p. 121, no. 341

[See illustration]



[NUMBER 27]

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

27. *RIVER LANDSCAPE*. A wide river bordered by green shores with low trees in early summer foliage, a figure in blue shirt appearing at the left, a skiff moored at the bank nearby. Luminous gray sky reflected in the water. Signed at lower left DAUBIGNY, and dated 1873. (*Houston*)

Panel: 15 x 26½ inches

From the John Levy Galleries, Inc., New York

[See illustration]

LEON GERMAIN PELOUSE

FRENCH: 1838-1891

175- 28. *A FARM IN FRANCE*. Willow trees bordering a rivulet crossed by a foot-bridge leading to a group of gabled farm buildings at the left, a woman feeding chickens in the yard, and in the right distance a sunlit meadow with cattle grazing. Cloudy gray sky. Signed at lower right L. G. PELOUSE. (*Willever*)

15 x 21¾ inches

400- ANDRE DUNOYER DE SEGONZAC

FRENCH: b. 1885

29. *VILLAGE BEHIND GREEN TREES*. A village with red-roofed houses clustered about a church on the summit of a hill, the hillside grown with trees and bushes in full green foliage. Signed at lower right A. DUNOYER DE SEGONZAC. (*Carstairs*)

Watercolor: 18½ x 24 inches

Purchased from the artist

From the French Gallery, London

Exhibited at the Minneapolis Art Institute, Minneapolis

800- PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

30. *MAISON AU MILIEU D'ARBRES*. A village of low houses, some with red roofs, appearing above the tops of olive trees, before foothills in the distance, the view framed by slender birches at right and left. Signed at lower left RENOIR. (*Carstairs*)

7¼ x 10¾ inches

From Durand Ruel, Paris and New York

475- EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

31. *MAREE BASSE*. A square-rigged vessel with sails drying, beached upon the sands before a body of gray-blue water reflecting the cumulus sky; fishing sloops, one with red hull, are beached to the right, the masts of other small vessels rising in the distance. Signed at lower right BOUDIN. (*Carstairs*)

Cradled panel: 10½ x 8½ inches

From Durand Ruel, Paris and New York



[NUMBER 32]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

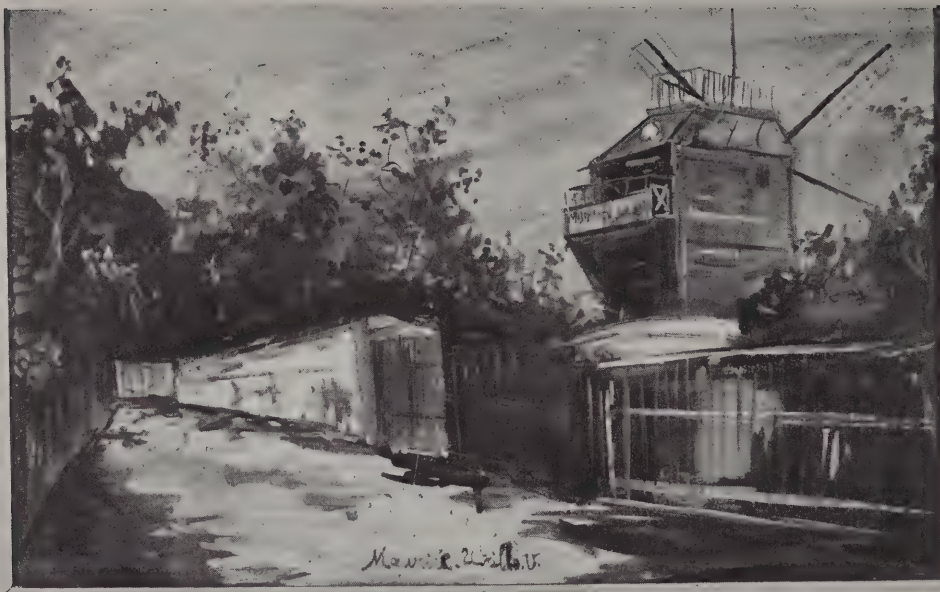
32. *JARDIN*. Corner of a garden enclosed by trees in red and golden foliage, with the doorway of a house and blue sky glimpsed through the branches. Signed at lower left RENOIR. (N. Y. Private Collector)

6¾ x 6 inches

Painted in 1906

Illustrated in *L'Atelier de Renoir*, 1931, vol. 1, pl. 109, no. 344

[See illustration]



[NUMBER 33]

MAURICE UTRILLO

FRENCH: b. 1883

33. *MOULIN DE LA GALETTE*. A street running diagonally into the left background bordered by board fences and a white wall behind which appears a windmill at the right and trees in variegated green foliage extending into the background. Signed at lower centre MAURICE. UTRILLO, V. (*Luzzatto*)

Watercolor and gouache: 12½ x 20 inches

Painted about 1912

From the Perls Galleries, Inc., New York

20th International Exhibition of Watercolors, Art Institute of Chicago, 1941

[See illustration]



[NUMBER 34]

EMILE OTHON FRIESZ

FRENCH: b. 1879

34. *PORT DE TOULON*. Various shipping anchored before the docks of the city, buildings clustered on the shore, and the smoking chimneys of factories in the background; a small steamer is in motion at the right, in the left foreground two figures in a dinghy. Signed at lower right E. OTHON FRIESZ, and dated '29.

18 x 25½ inches

From the Paul Reinhardt Galleries, New York

[See illustration]



[NUMBER 34A]

ARISTIDE JOSEPH BONAVENTURE MAILLOL

FRENCH: b. 1861

34A. *TETE DE VENUS: BRONZE BUST*. Head and shoulders portrait bust of a woman, head turned slightly toward the right shoulder, with hair cut in bangs. Signed on right shoulder with monogram M.

Height 16¾ inches

Note: No. 7 of ten casts; cast by Alexis Rudier, Paris

Executed in 1928

Purchased from the artist

From Alfred Flechtheim, Berlin

Exhibition of Works by Renoir and Living Masters, Galerie Alfred Flechtheim, Berlin, 1930, no. 7, illustrated in the catalogue

Exhibition, Aristide Maillol, Buchholz Gallery, New York, 1940, no. 26

Illustrated in Galerie d'Estampes, *Maillol*, plate no. 29 (at left)

[See illustration]



[NUMBER 34B]

AMEDEO MODIGLIANI

ITALIAN: 1884-1920

34B. *TETE DE JEUNE FILLE*. Head of a young girl, facing the observer, dark brown hair falling to her shoulders. Signed at lower left MODIGLIANI.

Oil on cardboard: 15 x 10 inches

Collection of Lucas Lichtenhan, Basle

[See illustration]



[NUMBER 35]

GEORGES ROUAULT

FRENCH: b. 1871

35. *TETE DE FEMME*. Half-length nude figure of a woman, looking towards the observer, wearing a strand of turquoise beads and a peacock blue transparent scarf about her shoulders. Gray, bluish-green and black background shaded with henna. Signed at upper left G. ROUAULT, and dated 1917. (*Luzzatto*) *Watercolor: 14¼ x 9 inches*

From the Perls Galleries, Inc., New York

Exhibition "For the Young Collector" Perls Galleries, New York, 1937, no. 32, illustrated in the catalogue

Georges Rouault Retrospective Loan Exhibition, San Francisco Museum of Art, San Francisco, 1940, no. 65

Georges Rouault Retrospective Loan Exhibition, Institute of Modern Art, Boston, 1940, no. 65

Georges Rouault Retrospective Loan Exhibition, Phillips Memorial Gallery, Washington, 1940-1941, no. 65

[See illustration]



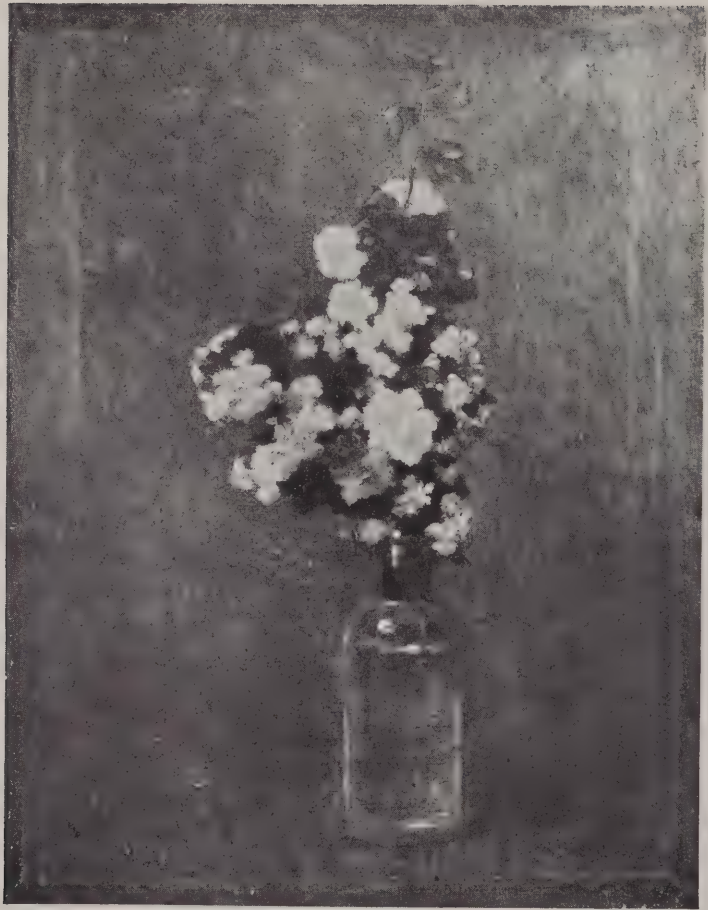
[NUMBER 36]

ANDRE DERAINE

FRENCH: b. 1880

415- 36. *HEAD OF A WOMAN*. Head and shoulders portrait of a woman with smooth brown hair, facing the observer, her eyes directed to half-left; wearing a black dress with oval neck. Light gray background. Signed at lower right A. DERAINE. $15\frac{1}{2} \times 12\frac{1}{4}$ inches
Collection of Charles K. Feldman

[See illustration]



[NUMBER 37]

HENRI FANTIN-LATOURE

FRENCH: 1836-1904

70503 37. *VASE OF FLOWERS*. Branches of pink and white flowers contained in a slender glass bottle with narrow neck—the light reflected in the glass. Grayish brown background. Signed at upper right FANTIN. (Harris)

18 x 13¾ inches

[See illustration]



[NUMBER 38]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

38. *VERRE DE VIN ROUGE*. An arrangement of a glass of red wine with a spoon, placed upon a white cloth before a carafe, with a sugar bowl of white porcelain with floral decoration in ruby red at the side. Shaded background of rose, fawn, and lemon yellow. Signed at lower right RENOIR.

11 1/2 x 12 1/2 inches

Painted about 1906

Purchased from the artist

From Ambroise Vollard, Paris

[See illustration]



[NUMBER 39]

MAURICE DE VLAMINCK

FRENCH: 1876-1934

39. *LA PLACE DE MARCHE*. A straight country road leading between village houses, the roofs outlined against a blue sky streaked with clouds; open green foreground with tall slender trees growing at the right. Signed at lower left VLAMINCK.

29 x 36 inches

[See illustration]



[NUMBER 40]

MAURICE DE VLAMINCK

FRENCH: 1876-1934

40. *BATEAU A VOILES*. A body of blue water reflecting a deep sky with a red catboat with white deck entering the scene from the left foreground, skiffs moored along the green shore at the right; church towers in the distance are outlined against the sky. Signed at lower right VLAMINCK.

23 $\frac{1}{4}$ x 28 $\frac{1}{4}$ inches

From the Galerie Kahnweiler, Paris

[See illustration]

ANDRE DERAÏN

FRENCH: b. 1880

41. *AU BAL DE SURESNES*. A French infantryman in scarlet and blue uniform dancing with an *habituée* dressed in a green shirt and white blouse; behind him an artilleryman and on either side two hussars in red and light blue uniforms standing before a striped and trellised wall, leaning on their swords. Signed at lower right A. DERAÏN, and dated 1903. (*Carstairs*)

71 x 56½ inches

Note: The above painting was executed when the artist was twenty-three years of age, during his military service at Commercy. It was lost for years, re-discovered in 1936, and shown for the first time during an exhibition at the Brummer Galleries. The gaunt artilleryman in the background is a life-size self-portrait of Derain. The artist was quartered in the ancient château of the Duc de Bar, where he did Napoleonic murals for the barrack room; these were whitewashed over because the Marshals were shown without medals. See *Town and Country*, v. *infra*.

From Ambroise Vollard, Paris

From Etienne Bignou, Paris

Exhibited at the Los Angeles Art Association, Los Angeles, 1937

Exhibited at the Wadsworth Athenaeum, Hartford, Conn. 1943

Illustrated in color in *Town and Country*, July 1937, p. 32

[See illustration]



[NUMBER 41]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

42. *ANEMONES*. A blue and white beaker vase filled with anemones in shades of red, mauve, purple and white, with other varieties of deep rose and white garden flowers,—a few red and pink anemone blossoms fallen onto the figured cloth covering of the table. Background of merging rose, green, fawn and yellow stripes. Signed at lower left RENOIR. (*Moser*) 22 x 18½ inches

Painted about 1906

Collection of Maurice Gangnat, Paris, 1925, no. 31

From Bernheim jeune, Paris

From the Thannhauser Galleries, Berlin

Exposition Cinquante Renoir, Galerie Bernheim jeune, Paris, 1927, no. 33

Exhibited at the Kunsthaus, Zurich, 1933

Exhibited at the Franz Hals Museum, Haarlem, 1935

Exhibited at the Museum of Art, Baltimore, 1940

Renoir Centennial Loan Exhibition, Duveen Galleries, New York, 1941, no. 74, illustrated in the catalogue

Recorded and illustrated in the *Catalogue of Paintings in the Collection of Maurice Gangnat*, introduction by Robert de Flers and Elie Faure, 1925, no. 31

Recorded and illustrated in Robert Rey, *Cinquante Renoir Choisis Parmi Les Nus, Les Fleurs, Les Enfants*, 1927, p. 15, no. 33, illus. p. 8

Described and illustrated in Julius Meier-Graefe, *Renoir*, 1929, p. 380, no. 308

[See illustration]



[NUMBER 42]



[NUMBER 43]

CAMILLE PISSARRO

FRENCH: 1831-1903

43. *MAISON SOUS LA NEIGE*. Winter landscape, with a man carrying fagots walking towards an open foreground covered with a fresh carpet of snow; in the middle distance a gabled house seen through the pattern of bare branches of trees growing at the left, a single tree and bushes in red and green foliage flanking the house at right. Cloudy blue sky. Signed at lower right C. PISSARRO, and dated '87. (Roeder) 18 x 22 inches
From Bernheim jeune, Paris

[See illustration]



[NUMBER 44]

CLAUDE MONET

FRENCH: 1840-1926

44. *CHÉMIN DANS LE BROUILLARD*. Hazy view of a country road, bordered at the right by a wood of high trees in light green foliage, a meadow extending at the left with houses dimly discernible in the distance. A figure on the road disappears in the mist. Signed at lower left CLAUDE MONET, and dated 1879. (*Castagna*) $23\frac{1}{2} \times 28\frac{3}{4}$ inches

[See illustration]

EDOUARD MANET

FRENCH: 1832-1883

45. *LILAS BLANCS DANS UN VASE DE VERRE*. Mauve and pink roses with foliage of varied greens contained with stems of white lilac in a tall straightsided glass vase which reflects the light from the white cloth of the table and the brown wall. Signed at lower right MANET. 22 x 18 inches

Note: The above was the next to the last picture that Manet painted, executed February 28, 1883.

Vente Manet, Paris, 1884 (not catalogued, in place of no. 27)

Collection David, Paris, 1884

18.000 Exposition Manet, L'Ecole Nationale des Beaux Arts, Paris, 1884, no. 115

Recorded in Emile Zola, *Exposition Manet*, 1884, no. 115

Described in Theodore Duret, *Histoire d'Edouard Manet et de Son Oeuvre avec un Catalogue des Peintures et des Pastels*, 1902, p. 276, no. 321

Recorded in Antonin Proust, *Edouard Manet, Souvenirs Publiés Par A. Barthélemy*, 1913, p. 168, no. 115

Illustrated in Etienne Moreau-Nélaton, *Manet, Raconté Par Lui-Même*, 1926, vol. II, opp. p. 101, fig. 332

Described in A. Tabarant, *Manet, Histoire Catalographique*, 1931, p. 441-442, no. 418

Described and illustrated in Paul Jamot and Georges Wildenstein, *Manet*, 1932, vol. I, p. 184, no. 545, and vol. II, p. 187, fig. 380

[See illustration]



[NUMBER 45]



[NUMBER 46]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

46. *ENVIRONS DE CAGNES*. A lake of vivid blue water enclosed by the overhanging branches of tall trees in colorful autumn foliage, mountains in the distance; in the foreground, a clearing with a girl in a red jacket seated at the right looking towards the water. Signed at lower left RENOIR. (*Carstairs*)

18 $\frac{1}{4}$ x 21 $\frac{3}{4}$ inches

From Ambroise Vollard, Paris

From Etienne Bignou, Inc., New York

Collection of Dikran Kelekian, New York

[See illustration]



[NUMBER 47]

JOHN CONSTABLE, R.A.

BRITISH: 1776-1837

47. *LANDSCAPE*. A winding dirt road bordered at the left by sand banks and low shrubs, with cottages visible through the trees in the middle distance, a view opening to a wide plain in the far distance; blue sky with low ceiling of cumulus clouds. A cow wanders along the road, towards other grazing cattle. (N. Y. Private Collector)

Cradled panel: 13½ x 20¾ inches

From Arthur Tooth & Sons, London

[See illustration]



JOHN HOPPNER, R.A.

BRITISH: 1758-1810

48. CHARLES, 4th DUKE OF RICHMOND AND LENNOX, K.G. Waist-length portrait to half left of a young man wearing a powdered tie-wig, scarlet uniform with buff facings and gold epaulettes, with the star of the order of the Garter. Dark sky background. (*Houston*)

30¼ x 25¼ inches

Charles Lennox (1764-1819), was the eldest son of Lieut.-General Lord George Henry Lennox, and Louisa, daughter of the 4th Marquess of Lothian; and nephew of Charles, 3rd Duke of Richmond. After a duel with the Duke of York, transferred from the Coldstream Guards to the 35th Regt. of Foot, then stationed in Edinburgh where he was given a ceremonial welcome and the freedom of the city. Married Charlotte, daughter of the 4th Duke of Gordon. M.P. for Sussex, 1790; Lord-lieutenant of Ireland, 1807-1813; Governor-general of Upper and Lower Canada, 1818.

Collection of the Rev. Canon the Marquess of Normanby, London, 1897

From P. & D. Colnaghi, London

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

Exhibited at the New Gallery, London, 1899-1900, no. 194

Exhibited at the P. & D. Colnaghi Galleries, London, 1902, no. 2

Described in William McKay and W. Roberts, *John Hoppner, R.A.*, 1909, p. 216, no. 3



SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

49. *FREDERICK, VISCOUNT DUCANNON, AFTERWARDS 3rd EARL OF BESSBOROUGH*. Waist-length portrait to half left, of a young man wearing a powdered tie-wig and henna red velvet coat and waistcoat with white jabot; sky background. Within a painted oval. (N. Y. Private Collector) 30 x 25 inches

500- The above portrait has been authenticated by Mr W. Roberts and Dr Tancred Borenius, the former stating: "Frederick Ponsonby, eldest son of William, 2nd Earl of Bessborough by Caroline, eldest daughter of William Duke of Devonshire; born June 24, 1758; married November 27, 1780, Lady Henrietta Frances Spencer, daughter of John, 1st Earl Spencer; succeeded his father (who filled several high political positions) in March 1793; died February 3, 1844. Viscount Duncannon and his beautiful wife were for many years very prominent in social and political circles, and are frequently mentioned in the memoirs of the period, notably those of Horace Walpole and Fanny Burney. It will be seen from Graves' and Cronin's exhaustive monograph on Sir Joshua, vol. 1 pp. 265-6, that Lord Duncannon and his wife sat to Reynolds in 1785. The portrait of which this is a photograph is an original picture done direct from the sitter and although, as often happened, Reynolds may have received commissions from other branches of the family to repeat the portrait of this famous sitter, this is one of the most brilliant examples of his work that I have seen for a long time—the rich scarlet dress is particularly noteworthy and attractive. The whole picture is in a pure state and will make an important addition to any collection, public or private."



[NUMBER 50]

GEORGE STUBBS, A.R.A.

BRITISH: 1724-1806

50. *THOMAS FOX BRICKNELL, ESQ., J.P., HIS WIFE, AND FAVORITE HORSE.* A couple walking on the green lawn before a flowering garden, with a view of a manorhouse in the background at right; a small terrier is running in front of them. At the left, in the immediate foreground, standing in profile before a row of trees, is a brown hunter. (*Stillman*)

27½ x 36 inches

Note: Painted between 1748 and 1754. The house is believed to be either Evenlode House, Worcestershire, or Little Gale House, Oxfordshire.

From Arthur Ackermann & Son, London

[See illustration]



[NUMBER 51]

PAULUS POTTER

DUTCH: 1625-1654

51. *THE YOUNG BULL*. A brown bull standing in profile in an elevated foreground, with two sheep reposing at the base of a tree at left; a green meadow with cattle grazing extends into the distance at right, with a low hill and the church spire of a village on the horizon beneath gathering nimbus clouds. Signed at lower right PAULUS POTTER, f., and dated 1647. (*Huppert*) *Cradled panel: 23 x 29 inches*

Note: A study for the well-known picture of the same subject in the Mauritshuis Museum at The Hague.

Collection of M. Proley, Paris, 1786

Collection of Edward Gray, Esq., Harringay House, Hornsey, 1834

Collection of Sir Thomas Baring, London, 1848

Collection of the Earl of Northbrook, London, 1889, no. 81

Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventh Century, etc.*, 1912, vol. IV, p. 610, no. 51

Winter Exhibition, Royal Academy, London, 1871, no. 172

Described in John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.*, 1834, vol. V, p. 135, no. 36

Described in T. Van Westrheene, *Paulus Potter Sa Vie et Ses Oeuvres*, 1867, p. 159, no. 43

[See illustration]

REMBRANDT VAN RIJN

DUTCH: 1606-1669

52. *HEAD OF AN OLD MAN*. Bust-portrait of an old man with white hair and beard, wearing a brown cloak showing an open white shirt. Shaded brown background deepening to a green at the left. (*Houston*)

Panel: 10 x 8 inches

Painted about 1658

Collection of J. Van der Marck, Amsterdam, 1773, no. 262

Collection Fouquet, Paris

Collection of the Rt. Hon. Lord Grimthorpe, London

From the F. Kleinberger Galleries, Inc., Paris

From the John Levy Galleries, Inc., New York

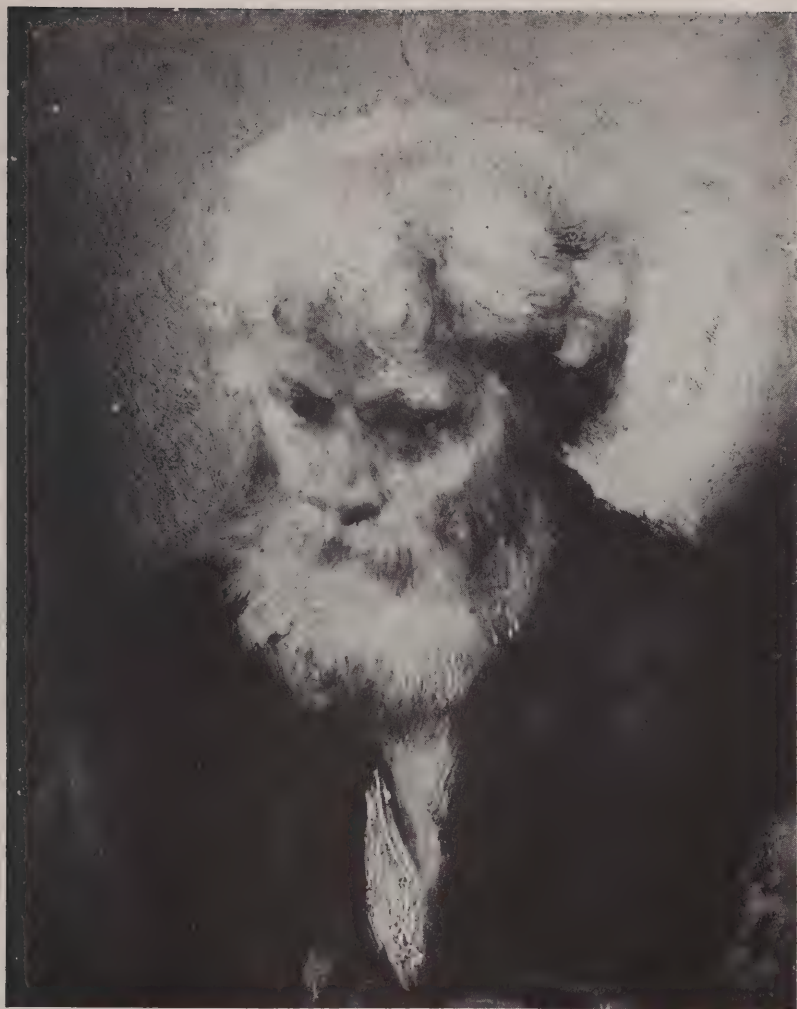
Exhibited at the Fogg Art Museum, Cambridge, Mass., 1922

10-0005 Described in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, etc.*, 1916, vol. VI, p. 239, no. 464e

Described and illustrated in Wilhelm R. Valentiner, *Rembrandt*, 1921, p. XXII, no. 84 and ill. p. 84

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 52]

TIZIANO VECELLI (TITIAN)

VENETIAN: 1477-1576

53. *FEDERIGO II, DUKE OF MANTUA*. Three-quarter-length figure in black velvet doublet trimmed with brown fur, holding a document in the left hand, the arm resting upon a table covered with bluish green velvet; in the right hand he holds a stiletto. Dark gray background. (*Pennsylvania Private Collector*) 53 x 39 inches

Federigo II (1500-1540) of the famous Gonzaga family was created a duke by Charles V in 1530. He was the son of Giovanni Francesco II, who in supreme command of the united Italian army against Charles VIII of France gained the victory of Fornovo. Federigo was one of the Emperor's chief adherents in Italy. The identification of the subject has been established by its likeness to the bust portrait in the Gallery of Vienna inscribed *Federigo II Gonzaga Duke of Mantua* ("Kenner" *Jahrbuch des Allerhöchsten Kaiserhauses*, vol. XXII, p. 192).

The Duke of Mantua was one of the great patrons of Titian; Ricketts records a letter, still preserved, from Federigo to Alfonso d'Este, in which he asks permission for the use of Titian's services. Crowe and Cavalcaselle (*The Life and Times of Titian*, 1881, v. II, p. 48) record the commission entrusted to Titian "of painting Federigo Gonzaga and his wife for Otto Henry, Count Palatine of the Rhine and Duke of Bavaria . . . In November, the Duke of Bavaria sent to remind the Mantuan court of these portraits, but in the meantime Federigo Gonzaga had been carried off . . ." All experts agree that the above portrait was painted about the year 1540, and Dr August L. Mayer (*v. infra*) was one of the first to identify it with the lost portrait intended for the Duke of Bavaria. MS. certificates were written by Dr Gustav Gluck, dated Munich, July 28, 1927, by Dr Detlev von Hadeln, dated Munich, Aug. 1, 1927 by Oskar Fischel, dated Oct. 7, 1927, and by Dr Ehrich v. d. Bercken, dated Munich, Oct. 31, 1927. Verbal authentications (according to the Nemes catalogue) have also been given by Bernard Berenson and Lionello Venturi.

Collection of Cardinal Broschi, Bologna

Collection of Baron Marczell von Nemes, Munich, 1931

Collection of Gustav Oberlaender, Parke-Bernet Galleries, Inc., 1939

Described and illustrated (in color) by Prof. August L. Mayer in *Die Galerien Europas*, 1913, vol. 8, no. 7, p. 574, and plate

Illustrated in Dr Georg Biermann, *Die Sammlung des Königlichen Rats Marczell von Nemes in Budapest* (*Leipziger Illustrierte Zeitung*), May 18, 1911, p. 1021

Recorded and illustrated in Oskar Fischel, *Tizian (Klassiker der Kunst)*, 5th ed., c. 1930, p. 326, ill. p. 283

[See illustration]



[NUMBER 53]



[NUMBER 54]

ANTONIO MORO

DUTCH: 1512-1577

54. *JAMES STEWART, EARL OF MORAY*. Three-quarter-length figure to half right standing beside a green covered table resting the right hand upon a volume; wearing a black doublet with narrow embroidered ruff and cuffs and black flat cap. Brown background. (N. Y. Private Collector)

44 x 32 inches

Collection of J. Wright Buddulph, Burton Park, Petworth, Sussex

[See illustration]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

55. *MISS SARAH PRICE AS A CHILD*. A child in pink dress held in panniers and turquoise blue petticoat, in the role of a shepherdess with three lambs at her side; landscape background with trees and an embankment at the right, a vista with distant mountains stretches into the left distance. (N. Y. Private Collector)

49¼ x 40 inches

Sarah Price was the daughter of Charles Price, M.P., and Sarah Glanville Price;

[Number 55—continued]



[NUMBER 55]

Number 55—concluded]

married Bamber Gascoyne, of Barking. Her daughter Frances Mary Gascoyne married James, 2nd Marquess of Salisbury, K.G. Sat to Reynolds in February, 1769 and January 1770.

The above portrait is very probably an original study for the portrait now in the collection of the Marquess of Salisbury, which was shown at the Royal Academy, 1770, no. 147. Walpole wrote of the R.A. picture: "Never was there more grace and character than in this incomparable picture, which expresses at once simplicity, propriety, and fear of her clothes being dirtied, with all the wise gravity of a poor little innocent." The above may then be the portrait belonging to Mrs Price which was exhibited at the British Institution in 1813, no. 16 (see Graves, *Century of Loan Exhibitions*, vol. III, p. 1019).

Collection of James Davis, Esq., Hasketh Park, Southport

Cf. Algernon Graves and Wm. Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. II, pp. 772-773, and 1901, vol. IV, pp. 1388-1389

Cf. Sir Walter Armstrong, *Sir Joshua Reynolds, P.R.A.*, 1900, p. 225

Subject engraved by James Watson, 1770; and by S. W. Reynolds



GEORGE ROMNEY

BRITISH: 1734-1802

56. *COLONEL THOMAS THORNTON*. Waist-length figure to half left, looking towards the observer, wearing powdered tie-wig, sapphire blue coat with scarlet collar and brass buttons, and white waistcoat; brown background. (*Houston*) 30 x 25 inches

800- Thomas Thorton (1757-1823), Lieutenant-Colonel of the West York Militia; a well-known sportsman, whose "Sporting-Tour" in Scotland was republished in Sir Herbert Maxwell's *Sporting Library* in 1896; revived falconry. Visited France; after Waterloo, purchased an estate at Pont-sur-Seine, and styled himself Prince de Chambord and Marquis de Pont. Sat to Romney in 1780.

Painted for Sir Thomas Clavering in 1780

Collection of the Rev. J. W. Napier-Clavering, Axwell Park, Gateshead

From M. Knoedler & Co., Inc., New York

Exhibition of Selected Works by English Portrait Painters, Birmingham, 1900, no. 15

Cf. George Paston, *George Romney*, 1903, p. 204

Described in Ward and Roberts, *Romney*, 1904, vol. II, p. 156

Recorded and illustrated in color in Randall Davies, *Romney*, 1914, opp. p. 16

Illustrated in color in the *Lotus Magazine*, March 1915, following p. 306



[NUMBER 56A]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

56A. *PORTRAIT OF A LADY*. Half-length portrait to half right of a young woman with fair curling hair, wearing earrings and a white V-necked gown with rose sash, portrayed seated in an oval-back crimson chair before a green drapery. (*Guaranty Trust Company of New York*)

30 x 25 inches

350 — *Note:* Accompanied by a MS certificate by Mr. W. Roberts, dated September 9, 1924 in which he states that the painting is in his opinion "an interesting work by John Hoppner, R.A. . . . the plain dress as well as the arrangement of the sitter are characteristic of Hoppner's early work." Together with a MS letter by Mr. Roberts, dated January 23, 1930 regarding the identity of the sitter.

Collection of Mr. Holston, London

[See illustration]



GEORGE ROMNEY

BRITISH: 1734-1802

57. *MRS. DRAKE (NEE RACHEL ELIZABETH IVES)*. Portrayed at half-length to half right seated before a crimson drapery with her left arm leaning on a balustrade; wearing a white gown with fichu and sky-blue sash and white headdress. View of sky at the right. (*Houston*)

30 x 25 inches

2.200- Rachel Elizabeth Ives (d. 1784) was the daughter and heiress of Jeremiah Ives, Esq., of Norwich; married August 21, 1781, as his second wife, William Drake, Esq., of Amer-sham, Bucks., M.P. Her elder daughter Rachel married, in 1801, the Hon. George Irby, who in 1825 became the 3rd Baron Boston, from whose descendant this portrait was acquired. Her younger daughter Emily married the Hon. Frederick P. Irby. For further biographical details, see the leather-bound brochure by Mr. W. Roberts, dated London, September 23, 1923, which accompanies the painting, and which contains Mr. Robert's original MS correspondence. Sat to Romney in 1783, April 26 to July 22.

Collection of Lord Boston, London, 1903

From P. & D. Colnaghi, London

Collection of William Michel

From the John Levy Galleries, Inc., New York

Described in Ward and Roberts, *Romney*, 1904, vol. II, p. 46



SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

58. *PORTRAIT OF THE ARTIST*. Three-quarter-length portrait of the artist in a crimson fur-trimmed coat and waistcoat and crimson robe of a Doctor of Laws with black cap; holding a scroll in the left hand which rests upon a table beside a bust of Michelangelo. (*Stillman*)

18 x 15 inches

1300 — *Note:* A MS. letter by the former owner accompanies the painting in which she states that: "Regarding my picture by Sir Joshua Reynolds of a portrait of himself, the history in the family is as follows—Mr. Shepherd was a friend of Sir Joshua Reynolds and often visited him in his studio. About 1780, Sir Joshua gave him this picture which was a study for a portrait of himself and Mr. Shepherd valued the picture very much and bequeathed it to my mother at his death. I inherited it so it has never been out of the family."

The portrait is a study for the large portrait of the artist in the Royal Academy, London, painted in 1780 when Reynolds was fifty-seven years of age, representing him as

[*Number 58—continued*]

Number 58—concluded]

a Doctor of Laws in a cap and gown of his honorary degree. A replica existed in the collection of the Duke of Rutland, and was burned at Belvoir Castle, 1816. The subject has been engraved by Valentine Green, 1780; C. Turner, 1797; W. Bond, 1811; S. W. Reynolds and others. (See Graves & Cronin, *Reynolds*, vol. II, p. 803)

Collection of Mrs Bruce, London

From Arthur Ackermann & Son, Inc., New York, 1931

[See illustration on the preceding page]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

300. 59. *LANDSCAPE WITH FIGURES AND CATTLE*. A herdsman and a woman followed by a dog, strolling at the right across the summit of a hill where several cattle are grazing, one cow straying to the left before the ruins of a willow tree. Blue sky filled with cumulus clouds. (*N. Y. Private Collector*)

14 x 12¼ inches

Collection of Colonel Grenfell, London

SIR MARTIN ARCHER SHEE, P.R.A.

IRISH: 1759-1850

975. 60. *SIR ROBERT HOWE BROMLEY OF STOCKE HALL, NEWARK, AS A BOY*. Three-quarter-length figure of a boy in green jacket, standing in a landscape holding a bird's nest; open country in the background with low mountains in the distance. (*Houston*)

31½ x 22½ inches

From Arthur Tooth & Sons, London

From the John Levy Galleries, Inc., New York

FRENCH SCHOOL

XVIII CENTURY

225. 61. *PORTRAIT OF A LADY*. Three-quarter-length figure in gray gown trimmed with lace and blue ribbons, with a sapphire blue scarf held over her knees, blue flowers in her powdered hair; portrayed as a muse supported by clouds and holding a lighted torch in the left hand. Blue sky background. (*Davies*)

32 x 25½ inches

1160. FRANCIS WHEATLEY, R.A.

BRITISH: 1747-1801

62. *THE RECONCILIATION*. A cottage interior, with an old man in a brown coat and gray breeches rising to receive two lovers, a weeping girl in a striped dress and rose skirt, and a kneeling youth in gray coat, scarlet waistcoat and fawn breeches, holding out a letter. (*L. I. Private Collector*)

18½ x 14 inches

Collection of the Ehrich Galleries, New York, 1931



[NUMBER 63]

GEORGE MORLAND

BRITISH: 1763-1804

63. *FISHER GIRL ON THE SEASHORE*. Coastal scene with high rocky shore bordering a sea at the left, where a sailing vessel appears; a man in peacock blue coat mounted on a white horse and followed by a dog is buying fish from a peasant girl in a cove in the foreground, at the left a dory is seen behind rocks beached upon the sands. Signed at lower left G. MORLAND, and dated 1796. (*N. Y. Private Collector*)

25 x 30 inches

Note: A smaller version of this same subject exists from the collection of John Greaves, Esq. See Richardson, *v. infra*.

Collection of Judge Johnston, Chester

Collection of Charles Langley, Liverpool

Exhibition of Old Master Paintings, Portland Art Museum, Portland, Oregon, 1940, no. 20

Cf. Ralph Richardson, *George Morland*, 1895, p. 134, and illus. opp. p. 71

Cf. Geo. C. Williamson, *George Morland His Life and Works*, 1907, p. 134

Subject engraved by John Raphael Smith, 1799

[See illustration]

200- JEAN BAPTISTE LALLEMAND

FRENCH: 1710-1803

65. *FARNESE PALACE, ROME: PAIR PAINTINGS*. Figures in variously colored costumes in the inner court and colonnade of the Farnese palace, others upon the balcony; viewed from behind the columns and statuary supporting the colonnade.

19 x 14¾ inches

200- RICHARD PARKES BONINGTON

BRITISH: 1801-1821

66. *THE ADORATION OF THE MAGI, AFTER RUBENS*. The Holy Family at the right in the stable with the ox appearing in the foreground; the three Kings, in white, scarlet and green attire bearing gifts, followed by their retinue, with camels appearing in the background. (*Guaranty Trust Company of New York*)

19½ x 15¼ inches

Note: After the altarpiece by Rubens in the Antwerp Museum which was painted at the request of the Abbot Matthäus Yrselius (whom Rubens painted at the same time) for the St. Michaelis church in Antwerp; or possibly after the study for the altarpiece in the Wallace collection in London. See Rudolf Oldenbourg, *P. P. Rubens, Klassiker der Kunst*, p. 277.

125- JAN BRUEGHEL, THE YOUNGER

FLEMISH: 1601-1678

67. *TRAVELERS ON THE ROAD*. Figures in a covered wagon drawn by three horses centring a road, passing through wooded country with herdsmen driving cattle, a woman with horse and cart at the left, other figures in scarlet and blue resting on the bank of a stream at right; in the background a gabled house, and in the distance the spire of a church. (*Willever*)

On copper: 3½ x 5¾ inches

375- THE RUBIO MASTER

CATALONIAN: XIV CENTURY

68. *RETABLE: S. ANTHONY ABBOT*. Composed of a central figure of the saint in dark robe holding a crozier and scarlet gospel, standing beneath a cusped arch in an enclosure before a gold wall background; surmounted by a scene depicting the crucifixion; and flanked at the left by scenes representing S. Anthony's distribution of his goods to the poor at twenty years of age, his victory over the demon of fornication, and his beating by devils; and corresponding scenes at the right depicting his enjoyment of a vision of Our Lord after the cudgeling, his visit to S. Paul the hermit at the time of the supernatural feeding by the crow, and the cure of the afflicted at his shrine after his death. Each wing of the triptych carved and gilded with a crocketed arch.

Cradled panel: 61 x (total width) 68 inches

Note: Professor Chandler R. Post has published the above retable (*v. infra*) in an early volume of his work on Spanish paintings as by an artist approximating Jaime Serra in type. Since publication of this volume, Professor Post has isolated a personality from this

[Number 68—Continued]



[NUMBER 68]

Number 68—Concluded]

school whom he calls the Rubió Master and to whom he gives a group of paintings discussed in volume VIII, pp. 565-571. After further study, Professor Post now includes in this group the above altarpiece, and will re-publish it as a work of the Rubió Master in his vol. XIX, now in preparation.

Collection of Moritz N. Oppenheim, Frankfort am Main
Frankfurt Museum, Frankfurt am Main, 1925, no. 194

Described and illustrated in photogravure in *Exhibition of Works by Old Masters From Private Collections*, pub'd by Georg Swarzenski, 2nd pub. of the City Art Museum, Frankfurt, 1926, no. 194 (as by a *Spanish Master of the Late XIV Century*)

Described and illustrated in Chandler Rathfon Post, *A History of Spanish Paintings*, 1930, vol. II, pp. 249-251 and vol. XIX (now in preparation)

[See illustration]



[NUMBER 69]

MICHAEL WOLGEMUT

FRANCONIAN: 1434-1519

69. *CHRIST IN THE GARDEN OF GETHSEMANE*. Jesus, after the Agony, in a brown tunic, kneeling before a vision of God the Father. At the left S. Paul in scarlet and green robes; at the right, two sleeping apostles, one in a white cloak lined in scarlet, the other in rose mantle holding an open gospel. In the background appears Judas with a bag of gold, approaching a narrow arched bridge crossing a stream, followed by the Roman cohort and the priests and elders, before a view of the buildings of Jerusalem. With coat-of-arms at lower right and left; and dated on the frame 1511.

Panel: $47\frac{3}{4} \times 61\frac{1}{2}$ inches

Note: The donors' arms at lower right and left are those of the patrician families of Schuler and Mauser from Nuremberg. A painting of the same subject, but differing in composition, by Michael Wolgemut is in the Alte Pinakothek, Munich. Another similar in parts to the above painting is in the Museum of Fine Arts, Boston.

Collection of Marczell von Nemes, Budapest

[See illustration]



[NUMBER 70]

1.600-

AELBERT BOUTS

DUTCH: 1455-1549

70. *HEAD OF CHRIST*. Depicting the bearded Savior at bust-length, wearing the crown of thorns and a crimson mantle, his hair falling to his shoulders. Dark background.

Cradled panel: 13 x 10½ inches

Collection of George Donaldson, London, 1882

Collection of M. J. Spiridon, Paris, 1929, no. 70

Loan Exhibition of Flemish Primitives, F. Kleinberger Galleries, New York, 1929, no. 42

Recorded in Dr Max J. Friedlaender, *Die Altniederlaendische Malerei, Dierick Bouts und Joos Van Gent*, 1934, vol. III, p. 119, no. 63m

[See illustration]



[NUMBER 71]

DUTCH SCHOOL

XVII CENTURY

71. *MYTHOLOGICAL BATTLE SCENES: PAIR GRISAILLE PAINTINGS.*

(A) A battle between classic warriors and Amazons with mounted figures in fierce combat upon the bank of a river and crowded upon an arched bridge in the distance. (B) A conception of Greek warriors in close contest in an elevated foreground, with others charging upon the far bank of a river at the left.

12 x 27 inches

Companion to the following

[See illustration of one]

DUTCH SCHOOL

XVII CENTURY

72. *MILITARY ENCAMPMENT AND BATTLE SCENE: PAIR GRISAILLE PAINTINGS.*

(A) Two mounted cavaliers of the thirteenth century halted before a canteen, other figures approaching from the valley at left before the tents of an encampment. (B) Cavalrymen in close combat fighting with swords, others on foot ambushed in woods at the left; river view in the distance.

12 x 27 inches

Companion to the preceding



[NUMBER 73]

950-

NICOLAES VERKOLJE

DUTCH: 1673-1746

73. *FIGURES AT A WINDOW: PAIR WATERCOLOR PAINTINGS*. A young sportsman carrying a dead bird and a gun on his shoulder, approaching a girl in gray leaning on the stone ledge of an aperture beside a rose drapery, a landscape seen in the background; and a youth in henna jacket with his arm about a girl in gray and blue standing behind a similar aperture beside a gray drapery, a basket of fruit at her side, and a rose bush at the left. The latter signed at lower left N. VERKOLJE.

10 x 7¾ inches

[See illustration]

600-

GEORGIUS JACOBUS JOHANNES VAN OS

DUTCH: 1782-1861

73A. *FLOWERS: PAIR PAINTINGS*. Lavender and blue convolvulus with forget-me-nots before a table top beside two peaches; and azalea, forget-me-nots, cornflowers and a yellow rose. Both signed at lower right G. J. J. VAN OS, one dated '47.

4¼ x 6½ inches

Collection of Henri Berte, Vienna

HERMAN FREDERICK CAREL TEN KATE

DUTCH: 1822-1891

70- 74. *INTERIOR SCENES: PAIR WATERCOLOR PAINTINGS*. A courtier dressing, with a valet putting on shoes, while the gallant reaches toward a maid standing at his side, signed at lower right HERMAN TEN KATE, *ft.*; and peasants serving a courtier in rose doublet and gown seated at a table.

7 x 9½ inches

From Julius Drey, Munich

ALBERTO PASINI

ITALIAN: 1826-1899

325- 75. *ENTRANCE TO THE PALACE*. Arab warriors, one in scarlet and white, at the tiled door of a Moorish palace addressing an old man, the other holding two horses; at the left of the entrance a beggar holding a staff. Signed at lower left A. PASINI. (*Willever*)

10¾ x 13¾ inches

Collection of Frederick S. Gibbs, New York

Collection of Mrs John F. Carroll, New York

100- JEAN JACQUES BERNE-BELLECOUR

FRENCH: b. 1874

76. *THE SIGN POST*. A cavalry officer in scarlet and blue French uniform, standing by a roadside reading a sign posted on a tree. Signed at lower right BERNE-BELLECOUR, and dated 1908. (*Willever*)

Cradled panel: 14½ x 10½ inches

375- JOHANN GEORG MEYER VON BREMEN

GERMAN: 1813-1886

77. *PEASANT FAMILY*. A cottage interior with a peasant woman in red and white costume with blue apron, seated beside a baby's cradle, a fisherman standing at her side before a hearth; at the left a dog and sleeping cat. Signed at lower left MEYER VON BREMEN.

Cradled panel: 18 x 15 inches

250- MARTIN RICO Y ORTEGO

SPANISH: 1833-1908

78. *VENETIAN CANAL SCENE*. Gondolas animating the vivid blue water of a canal and figures strolling upon the sunlit quay at right before low buildings, at the left a church bordering an intersecting canal. Signed at lower right RICO. (*Houston*)

18½ x 28¾ inches

From the John Levy Galleries, Inc., New York

125- ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

79. *DERVISH*. A Turk in green coat and white dervish shirt with red fez, is seated in profile on a high recessed board seat, smoking a long-stemmed pipe; cream-colored wall behind him reflecting a strong light. Signed at lower left DECAMPS, and dated 1831. (*Harris*)

Cradled panel: 20¼ x 16¼ inches



[NUMBER 80]

1.900-

ADOLF SCHREYER

GERMAN: 1828-1899

80. *THE OUTPOST*. An Arab warrior in white burnouse and rose red jacket astride a white charger caparisoned in turquoise blue, trotting through green underbrush in the foreground before a desert landscape with high dunes reflecting an orange sunset light. Deep blue cloudy sky. Signed at lower left AD. SCHREYER. (*Houston*)

36¼ x 27½ inches

Collection of D. C. Jackling

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 81]

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

81. *L'AMOUR ET PSYCHE*. Nude figure of a girl standing in profile, leaning her head on her arms bowed over a sculptured pedestal laden with floral garlands; at the left, a weeping cupid seated on the ground. Woodland background. Signed at lower right w. BOUGUEREAU, and dated 1899. (Sold by order of U. S. Court by Thad. M. Talcott, jr. Trustee in bankruptcy of Vincent Bendix)

63½ x 39½ inches

Paris Salon, 1899

See Marius Vachon, *W. Bouguereau*, 1900, p. 107

[See illustration]



[NUMBER 82]

1.300-

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

82. *INNOCENCE*. A young girl with dark braided hair wreathed with leaves, depicted at half length in a white classic gown, holding in her arms a nude fair-haired infant who looks toward the observer. Woodland background with red flowers at the left, and a glimpse of sky through the foliage. Signed at lower left W. BOUGUEREAU, and dated 1900. (*Houston*)

39½ x 28¾ inches

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 83]

FRITS THAULOW

NORWEGIAN: 1847-1906

83. *THE BRIDGE*. A nun crossing an arched stone bridge above rippling aquamarine green water of a river bordered at the left by a flowering green bank, and at the right by a stone wall; in the background the red-tiled-roofed houses and gray church tower of a town. Signed at lower left FRITS THAULOW. (*Houston*)

29 x 36¼ inches

From Boussod Valadon et Cie., Paris

From Eugene Glaenzer, New York

Collection of George C. Thomas, Philadelphia

From the Rosenbach Co., Philadelphia

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 84]

325-

FRANCIS D. MILLET, N.A.

AMERICAN: 1846-1912

84. *OFF DUTY*. An interior, with a man in seventeenth century costume with buff coat, seated on a settee before a burning hearth, his arms around a boy in green standing at his side; at the right of a circular table, a woman in blue and white sits at a spinning wheel. Signed at lower right F. D. MILLET. (N. Y. *Private Collector*) 24 x 36 inches

[See illustration]

EMILE VAN MARCKE

FRENCH: 1827-1890

85. *CATTLE AT PASTURE*. Three brown and white and black cows wading in a shallow reedy rivulet in the foreground, sloping fields rising in the distance where other cattle are grazing beyond a tall tree partly screening the cumulus sky. Signed at lower left EM. VAN MARCKE. (*Houston*)

32¾ x 45 inches

425- From Boussod Valadon et Cie., Paris

Collection of George C. Clark, New York

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864-1918

125- 86. *THE DAY'S WORK DONE*. A country church flanked by lines of slender poplars surmounts a sloping hill forming the horizon; in the foreground a golden hayfield with a halted team of horses drawing a plough, a ploughman in blue shirt conversing with a peasant woman standing at the side on the newly turned soil. Signed at lower right H. DEARTH. (*Harris*)

25½ x 45 inches

From the Milch Galleries, New York

Collection of C. L. Baldwin, New York, 1926

PAUL LOUIS NARCISSE GROLLERON

FRENCH: 1848-1901

150- 87. *LE REPOS*. French soldiers of the Franco-Prussian War in blue and scarlet uniforms, carrying full packs and holding rifles, are resting on the sloping green bank. Signed at lower left P. GROLLERON, and dated '84. (*Willever*)

Panel: 12¾ x 16¼ inches

Collection of John W. Sterling, New York, 1919

T. F. WITMAN

AMERICAN: XIX CENTURY

85- 88. *SNOW STORM*. A figure in a sleigh drawn by three horses waiting in a blizzard for a wagon to cross a stone bridge, in the background woods, and a gabled cottage at the right. Signed at lower left T. F. WITMAN, and dated '70. (*Houston*)

30 x 50 inches

[END OF SALE]

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